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The SHOWSCAN Film Corporation Newsletter

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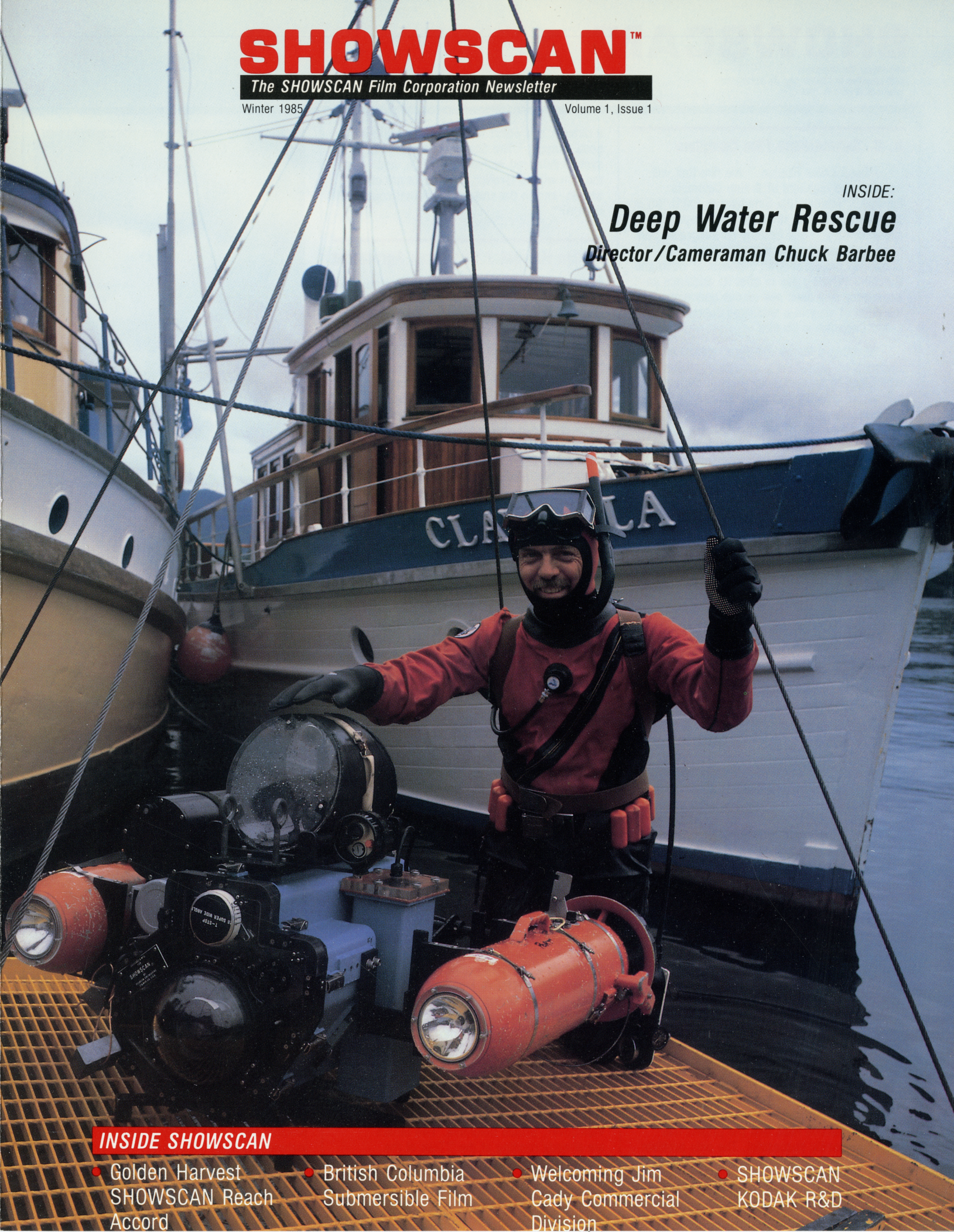

INSIDE:

Deep Water Rescue

Director/Cameraman Chuck Barbee

INSIDE SHOWSCAN

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B. C. Submersible Film Complete

''Deep Water Rescue,'' the film that will serve as the highlight of British Columbia Pavilion's Submersible Simulator at EXPO '86 in Vancouver, Canada, is in the final stages of sound editing. It will become an integrated part of an underwater adventure that combines Showscan projection with elements of video and simulator technologies to offer its audience an experience of a deep sea rescue operation, from the point of view of a simulated submarine called Deep Rover Shuttle.

Shooting a film of this type, almost entirely underwater, presented a number of challenges which had to be overcome. First of all, weather and water visibility had to be taken into account, and since it had to be shot in B. C. waters, a location off the coast of Port Hardy was selected. Also, since the film's purpose was to demonstrate the region's submersible industry ''in action,'' shooting schedules were subject to the availability of the film's ''characters,'' elements of the world's most advanced underwater fleet of manned and remotely controlled submarines.

The original July promotion date had to be postponed because of four weeks of unusually warm weather which caused an enormous, area-wide plankton bloom. ''We were blessed on the one hand by abundant sunshine and bright, warm weather in which to shoot,'' said the film's director, Chuck Barbee, ''but we were cursed on the other hand by this explosion of plankton that limited our visibility to six feet at a maximum.''

Along with diving supervisor Jim English and B. C. Pavilion Project Manager Alan Scott, Barbee decided to resume shooting in Port Hardy in October. After two excellent days of shooting, nature became the antagonist to the successful completion of the film. The crew was hit by a gale and 8-10 foot whitecaps. Because the filming took place in a somewhat sheltered inlet, there was no significant danger to the crew or equipment, but everyone was forced to remain on location because returning to Port Hardy would have been too dangerous.

Although they had chosen an area that was relatively free of underwater currents, the turbulence resulting from the storm made shooting difficult. ''Again, it was a double-edged sword,'' Barbee said. ''The current would help keep the water clear, but on the other hand it was very difficult to work, because it was constantly moving us away from where we wanted to be, making it tough to hold certain shots and synchronize the movements of the Showscan camera and the half-dozen submersibles used.''

In spite of the difficult weather and logistic problems, Barbee feels that the project has been enormously successful. The only problem that the crew brought back with them was one a director and editor love to have—plenty of good footage. ''The Showscan underwater system delivered incredible realism, and I think the film will be terrific! The results are on the screen, and in the end that's all that counts, isn't it?''

Golden Harvest / Showscan Agreement

HONG KONG—Golden Harvest has entered into an exclusive agreement with Showscan Film Corporation. Under the terms of the agreement, Golden Harvest will both produce films in the Showscan process and build theatres to exhibit them.

With the signing of the deal, Golden Harvest has obtained the rights to the Asia Pacific territory which includes Australia, New Zealand, Japan, Korea, Taiwan, Hong Kong, Singapore, Malaysia, Thailand and the Phillipines. Plans are for the construction of ten theatres, with four of them to be completed within two years. Golden Harvest has also committed to the production of two theatrical feature films to be made in the Showscan process.

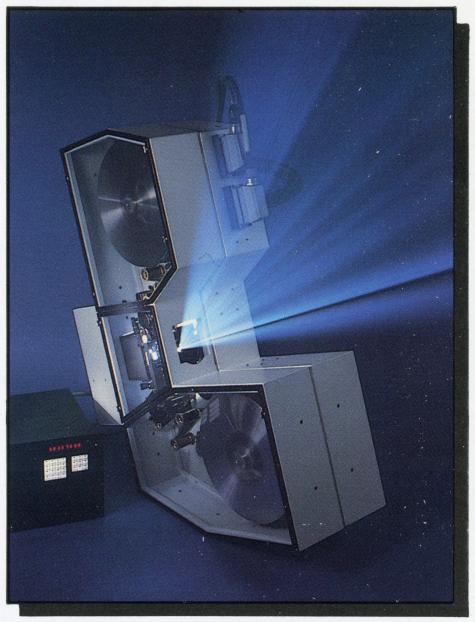
The announcement was made by Raymond Chow, founder and chairman of Golden Harvest, on behalf of his company and Showscan. ''We are extremely pleased to be in business with Mr. Plitt and Mr. Trumbull,'' Chow said, ''and we are expressing our belief in the Showscan process as the wave of the future. Indeed, we see Showscan as the most likely way to entice audiences back into the theatres, by offering them an experience they cannot find elsewhere. It's the most revolutionary process to come along in thirty years.''

New Automated Projectors

Showscan Technical Director David Collins has been supervising the design, development and fabrication of completely automated Showscan 70mm projectors, including special designs for installation in dynamically moving flight simulator capsules, such as ''Tour of the Universe'' in Toronto, Canada.

Designed and constructed by Ron Schmidt and Charles Fox of Industrial Instrumentation, Inc., the new projectors are capable of running in forward and reverse, auto rewind, auto framing and electronic interlock with video disks, compact audio disks, sound dubbers and a wide variety of automatic show control systems and motion systems. The projectors can also interface with a full range of projection lenses, xenon illuminated lamphouses, reels and platter systems.

The Showscan electronic projectors will be utilized in three installations at Expo '86 in Vancouver, British Columbia. Two others are already running at the ''Tour of the Universe'' site.



SHOWSCAN Electronic Automated Projector configured for installation in a dynamically moving simulator capsule.
Photo: Douglas Trumbull

Kodak & Showscan To Develop Optical Digital Sound For Theatres

Rochester, N.Y.—Eastman Kodak Company and Showscan Film Corporation will jointly develop a digital sound system designed for theatrical exhibition. The new, state-of-the-art sound format will allow Showscan to place six discrete tracks of digital sound optically on the 70mm print.

''Our digital sound format is similar to the popular compact laser disk,'' said Douglas Trumbull. ''Each sound is crisp, clean and clear of noise. The dynamic range exceeds anything which has ever been heard in a motion picture theatre, and the Showscan six-track split-surround sound system will fully utilize the potential of digital sound for our giant screen.''

This new technology in sound will be shared with the rest of the motion picture industry. ''Most wide film formats use magnetic sound tracks. Digital optical sound will allow producers to use more traditional print production techniques,'' said William A. Koch, vice-president and general manager of Kodak's Motion Picture and Audiovisual Products Division.

Trumbull added, ''We expect many motion pictures to be made utilizing the Showscan process and that this new technology will be included as an integral part of the comprehensive Showscan system.''

COMMERCIAL DIVISION

The newly created Showscan Commercial Division is to be headed by former Edgewood Knoll executive producer Jim Cady. The appointment confirms a commitment to television commercial production for the company, which has just completed its first spot.

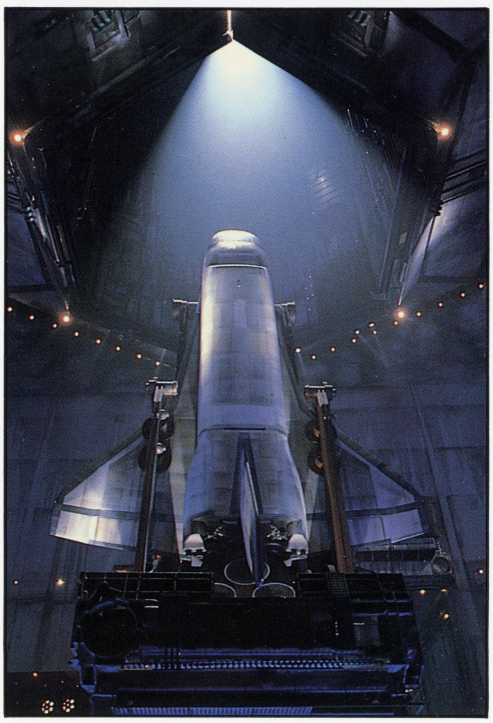
Bill Butler, whose director of photography credits include ''Jaws,'' ''One Flew Over the Cuckoo's Nest,'' ''Rocky III'' and ''Rocky IV,'' directed the latest Chrysler commercial, which called for car action sequences to be shot aboard an aircraft carrier at sea. ''We looked everywhere in the free world to find an aircraft carrier which we could shoot while it was at sea,'' Cady said. ''Finally, we lined up the Yorktown, but, unfortunately, it was moored near Charleston, South Carolina. Our challenge was to make the carrier look as if it were at sea.''

Using some adroit shooting angles, special effects, and the strategic placement of over 500 extras to block out Charleston's cityscape, Butler did just that. ''I'm very gratified by the results,'' Butler told BACK STAGE. ''I've worked with the Chrysler people before and their trust and support really helped us solve many of the logistical production problems.''

Butler is a prime example of the key feature filmmakers Showscan is bringing into the commercial production arena. ''Douglas Trumbull is obviously well connected in the feature film industry,'' Showscan President Peter Beale said. ''It is our intent to employ the directorial and photographic talents of many top feature filmmakers in commercials.''

The deck of the Yorktown, Charleston, South Carolina. Jim Cady, right, with Terry Galandy of Kenyon and Eckhardt.

TOUR OF THE UNIVERSE



The ''Tour of the Universe'' exhibit at the base of Toronto's CN Tower is in the final stages of preparation for its grand opening. Described by its developer, Moses Znaimer, as a ''living movie,'' the tour offers a realistic look at the future of space flight by allowing its patrons to participate actively in the simulated adventure.

Visitors participate in a themed interactive pre-show enroute to the highlight of the presentation, a breathtaking ride to Jupiter and back that combines the dynamic motion of today's most advanced aircraft simulator, a fully synchronized video presentation, stereophonic sound effects and spectacular motion picture special effects projected in the Showscan process.

Gateway Complex with passenger shuttle entering launch tube; This set and miniatures built at The SHOWSCAN Effects Studios in Marina del Rey, California, for a 7-minute film in the Showscan process invented by Douglas Trumbull. Film to be projected in a 40-passenger flight simulator for TOUR OF THE UNIVERSE, Toronto, Canada.
Photo: Virgil Mirano

New Showscan Cameras

Showscan Film Corporation has entered into an agreement with Cinema Products Corporation to complete the design, development and manufacture of the new Showscan 65-millimeter high speed studio camera. The camera was designed by Geoff Williamson, President of Wilcam, and Douglas Trumbull.

Williamson will complete the design and fabrication in conjuction with Ed DiGiulio, President of Cinema Products. Cinema Products is recognized as a leader in the development of technologically innovative motion picture equipment, having introduced the Oscar-winning Steadicam, XR-35 and Mini-worrall.

''The Showscan cameras are being built for continuous 65mm high speed cinematography and will be self-blimped, mirror reflexed and crystal-synched for sound recording,'' Showscan President Peter Beale said. The camera will be complete with a full complement of lenses, magazines and accessories and will be fully compatible with existing industry equipment.

Estimated delivery of the completed prototype is in January. The camera design is proprietary to Showscan Film Corporation.

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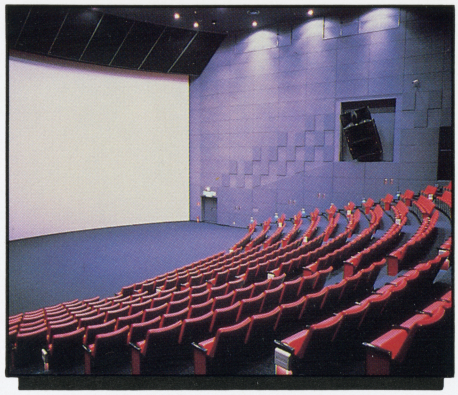
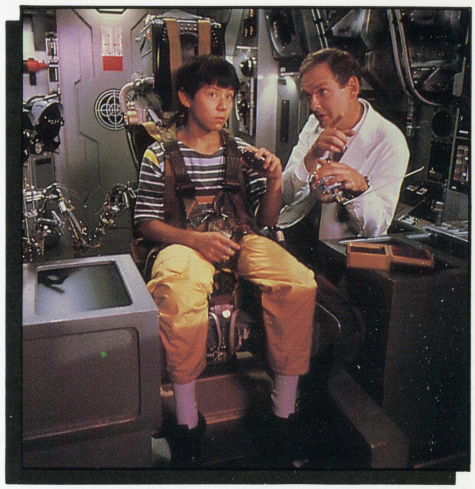
A FINAL BOW AT EXPO '85



On September 16, closing ceremonies were held at Expo '85 in Tsukuba, Japan, ending one of the largest demonstrations of modern audiovisual technology. Virtually all of the world's large screen film and video formats were represented, and the Showscan film, ''Let's Go,'' in the Toshiba Pavilion, was a spectacular success. Nikkei Business newspaper in Japan described the Showscan process as ''the olympics of high-tech images.''

During the six-month run of the Expo, ''Let's Go'' was seen by nearly two million people in the specially designed Showscan 540-seat theatre, which featured a 36 x 84 foot screen and a 23 speaker, 15 amplifier sound system. ''The systems worked perfectly, without a single loss of performance during the entire Expo,'' said Showscan President Peter Beale.

The official Expo '85 brochure offers the following, ''The pavilions and the setting have been arranged so that the younger generation can easily comprehend and touch science and technology, for this new world will be in their hands.'' Dean Spencer of the Los Angeles Times states, ''Nowhere is this aim expressed better than in Toshiba's film.'' Directed by Showscan inventor Douglas Trumbull, ''Let's Go'' tells the story of a young Japanese boy who is introduced to the wonders and discoveries of science by a multilingual and almost human robot, ''Pal.''



Left Exterior of the Toshiba Pavilion, housing the 540-seat SHOWSCAN Theater at Expo '85, The International Exposition, Tsukuba, Japan. Crowds standing in line to see the SHOWSCAN film ''Let's Go.''
Photo: Douglas Trumbull

Center The 540-seat SHOWSCAN Theatre, Toshiba Pavilion, Expo '85, The International Exposition, Tsukuba, Japan.
Photo: Douglas Trumbull

Right Nicholas Pryor as ''Dr. Davis (right), Hiroyuki Yamaguchi as ''Hiroshi,'' and PAL, the robot, as they appear in the simulator set in a scene from ''Let's Go,'' the SHOWSCAN film produced for the Toshiba Pavilion, Expo '85, The International Exposition, Tsukuba, Japan.
Photo: K. H. Vogelmann

EXPO '86 Opens in Spring

Showscan will have a major presence at Expo '86 in Vancouver, British Columbia. In addition to the B. C. Submersible film, Showscan has licensed the use of its process for two other presentations, one at the British Columbia Pavilion and the other at Canada Place.

The British Columbia film, ''Zargon,'' was directed by Rob Turner and produced by Peter O'Brian (''The Grey Fox'') for Independent Pictures and will star Fairuza Balk, who was seen as Dorothy in the Disney film, ''Return to Oz.'' Award winning filmmaker, Donald Brittain, directed the Canada Place film, ''Earthwatch,'' which is being produced for Les Productions Prisma, Inc., by Claude Godbout.

More than 70 pavilions and theme plazas will focus on the past, present and future of transportation and communications under the theme: WORLD IN MOTION-WORLD IN TOUCH. The exhibit will begin on May 2, 1986 and will conclude on October 13, 1986.

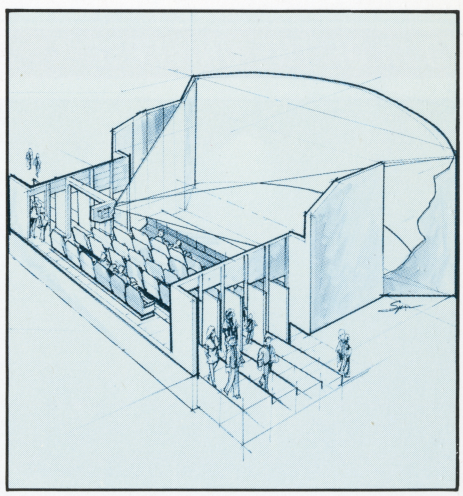
Trumbull Speaks on HDTV

In July of this year, at the invitation of Joe Flaherty, Vice President and General Manager of CBS Engineering, a paper on High-Definition Television (HDTV) written by Douglas Trumbull was presented on his behalf at the Paris Symposium on HDTV. Trumbull further explored the topic at the HDTV Production Symposium held on September 17-18 in Tokyo, Japan and at the 127th SMPTE Technical Conference held at the Los Angeles Convention Center in late October.

The theme of Trumbull's presentation was to emphasize the need for compatibility between the film industry and the burgeoning HDTV industry. ''It has been suggested that the format of 70mm film at 60 frames per second may be the only photographically originated software which will fully utilize the potential of the HDTV medium,'' Trumbull said.

In addition to a greatly enhanced motion picture experience in the theatre, Showscan's 60 frames per second rate was created with an eye toward the future of video, which will soon be HDTV. ''I predict that Showscan . . . will not only revitalize movies and theatres, but will provide improved software for the new HDTV medium,'' Trumbull said.

Dynamic Motion Theatre



The world's largest amusement park ride manufacturer, Intamin, is marketing the new Dynamic Motion Theatre (DMT) with hydraulically actuated seating, which will be offered in conjunction with a variety of thrilling filmed experiences created by Showscan Film Corporation. This integration of dynamic motion and Showscan creates the total illusion of an adventure in a space ship, submarine, rollercoaster, time machine, race car and many other exciting films now available.